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I should prefer, according to the line of thought here presented, to speak of the subjects or quasi-subjects of these absolute clauses not as being disguised datives, but as being developed nominatives by which the relation of the substantive to the participle is expressed instead of the relation of a time clause to the main clause.

AFTERNOON SESSION.

The Association was called to order at 3 o'clock by the President.

3. The Sources of Udall's *Roister Doister*. By Professor George Hempl, of the University of Michigan.

The paper was discussed by Professors J. W. Bright and A. Gudeman.

4. *The Gardener's Daughter ; or, the Pictures*. By Professor John Phelps Fruit, of Bethel College, Ky.

A work of art is an organic whole. As such it means interdependence of parts, functional relation of parts. As such *unity* and *harmony* of parts are essential and fundamental. It is "a full circle of dependences," wherefore *completeness* is also essential.

Completeness means just enough: a little lack or a little superfluity is not completeness. Overfulness is not completeness. Redundancy in a work of art produces a feeling akin to that of one who has eaten to satiety of some good thing, and yet has something left over which he cannot get rid of, but must hold in his hand. The care of the superfluity mars the pleasure of what has been appropriated. The too much of a good thing destroys the pleasure of the "just enough."

Rightly has a work of art been called a creation, for what but creative insight and energy is adequate to the making of a whole out of parts inter-dependently related?

As the anatomist finds the human organism fearfully and wonderfully made, so the student of literature finds in his domain literary organisms, works of fine art, just as instructive and interesting.

That combination of parts which makes an organic whole is constructed for a purpose outside of itself. It is a purpose in the mind of the artist, his pleasure, for without doubt superlative pleasure does come with the exercise of creative power. While the prime object of the artist is the gratification of the imagination, he yet works at any given piece of art with a specific purpose, controlled somewhat by the material in which he works.

The pleasure to the student is in *re-creating*. He finds the specific purpose for which a work of art exists, and then notes how workmanship makes significant insignificant materials to express the purpose. It is the workmanship shown in adapting materials to express a purpose that pleases.

In order for a student to find the aesthetic essentials in a work of art, it is necessary for him to get, first, a simple apprehension of the work as a whole, then proceed to a knowledge of the parts, and further to a knowledge of the parts of the parts, thus coming to an adequate knowledge of the work. Beginning with the simple apprehension, he ends with the comprehension of what he has undertaken to study.

In a piece of literary art the first thing for the student to do is to take a concise but complete outline view of it, like, in all respects, for example, to the 'argument' that prefaces a book of *Paradise Lost*. Taking this first short outline as a unit of measure, he should write out the argument to twice the length, then to three times, and four times, and so on, till all the parts and items have fallen into their proper places. It is easy to understand that the student thus gets first an idea of the work as a whole, and goes step by step to a knowledge of the parts, finding as he proceeds the fitness and harmony of the parts, coming at last to a knowledge and enjoyment of the completeness of the whole.

Let us exemplify the method in a study of *The Gardener's Daughter*; or, *The Pictures*. A brief answer to the question, What is the *Gardener's Daughter* about? will give us the apprehension of the work as a whole. *The Gardener's Daughter* is about two brothers in art, one of whom, Eustace, loved Juliet, and painted her. A masterpiece it was. He challenged his friend to paint like that. At Juliet's suggestion this brother in art goes to see Rose, the Gardener's daughter. He loves, and paints a picture that

"May not be dwelt on by the common day."

So short a sketch reveals the purpose of the poem, namely, that Love must dominate the artist. It is better expressed in the reply that the friend made to Eustace's challenge:

"'Tis not your work, but Love's. Love unperceived,
A more ideal Artist he than all."

Take this longer draft and observe how the skeleton begins to take on the flesh and form that will make it a thing of beauty. The poem tells of two brothers in art whose friendship was the fable of the city where they dwelt. Eustace was muscular and broad of breast, and by some law that holds in love was drawn to a miniature of loveliness, Juliet. Eustace painted her. Then he said to his fellow:

"When will *you* paint like this?"

The brother artist replied that it was not his work but Love's. Juliet, sitting by, suggested:

“Go and see
The Gardener's daughter: trust me, after that,
You scarce can fail to match his masterpiece.”

Professor H. E. Greene :

After listening to a paper like this, one is more inclined to reflection than to expression. Prof. Fruit's method and his presentation of it are so clear there is little need, perhaps, of discussion. The best way in which we can discuss the paper, it seems to me, is to state in what way his plan is available for us in our own teaching.

There is within this Association a pedagogical section, and to that section this paper distinctly belongs. At one time there was a feeling, I remember, that too much attention was given to discussion of methods. Certainly, there can be no fear at the present time that too much attention is given to discussions of that kind. Every teacher must work out for himself his method of teaching. The only method that is of practical use to him is that which he has thought out, and whatever method he has thought out he must be ready to adapt to the conditions he meets with in his teaching.

Premising this, I would add that the method which Prof. Fruit has given us, is one that may be of use to nearly all teachers of literature. In the first place I shall point out that it is pedagogically sound. There are certain principles which all of us, I suppose, employ, sometimes consciously, sometimes, it is to be hoped, unconsciously, and therefore instinctively. We know that the true order of learning is from the particular to the general, and then from the general to the particular. This order is followed out by Prof. Fruit in his plan; first synthesis, then analysis based upon that synthesis. We read a poem, for example; the title may give us some slight clue as to what is to follow, but of what is to follow we are entirely ignorant. As we read it, bit by bit there comes before us one particular after another, and we have a mass of particulars. Experienced readers may be able to see at once the general principle that pervades them all, and to see in them an exemplification of that principle. Certainly, the inexperienced reader is not altogether able to do this. By means, however, of the first reading, we are able to form this synthesis and to build up a general notion of what the poem is about; and that, I take it, is the plan, the argument, which Prof. Fruit suggests should be made. Then, having a knowledge of what the poem is, on the second reading we can make our analysis, or application of this general principle in a series of details constantly widening, and can use each detail for the purpose which the author intended it to serve.

There is one more step which should be taken, and although Prof. Fruit has not mentioned it distinctly in his paper, I doubt not that he uses it in his teaching. First the particulars, then the grouping of the particulars under the general; then from the general to the particular; and once more

from the particular to the general. That is, first the imperfect synthesis, then the analysis, and then the more perfect synthesis. We know that the true knowledge is intuitive. I take it that Prof. Fruit means as much by his term "simple apprehension," and not until we have reduced our knowledge to "simple apprehension,"—in other words have made our knowledge immediate,—have we the fullest knowledge.

In our teaching, I suppose, we are inclined to place greater emphasis upon one or another of these steps—perhaps to omit one of them. In teaching older pupils we often omit the first step; unskillful teachers omit it in teaching younger pupils. It should not be forgotten, however, that the second step cannot be taken until the first step has been taken either by the pupil or by the teacher. If the first step has been taken incorrectly, how shall we be able to take the second step with any success? We see in the details which come, one after another, an application of a general thought. It is to express the thought that the poem is written. We enjoy the workmanship; but the workmanship is for the sake of the thought, not the thought for the sake of the workmanship. For this reason we get first at the thought; in the workmanship we see the thought embodied.

I have sometimes asked a pupil to take a narrative and give its substance in two pages, in one page, in half a page, in six lines; what is newest to me is the plan of adopting a unit and then modifying that, multiplying by one, by two, etc. The question occurs, When does the right moment arrive for stopping the process?

English literature is a subject which almost every one thinks he can teach, until he comes to teach it; then he finds that it is one of the most difficult subjects. We ask a pupil to study a poem. It is a grave matter to him, for he does not just know what to do. If we give him the same thing in Latin or French, he can translate it, for there is something definite to do.

Some of you may have seen an article published within the year by Professor Hart on the scientific method of teaching English literature. The teaching of English literature is a different thing from applying, with more or less discrimination, laudatory epithets to this or that poem. The plan suggested by Professor Hart is admirably direct. The pupil is asked these questions:—What was the author's aim in this work? What are the means that he has used to accomplish this end? With what success has he accomplished that end? Such a definite study as is induced by these questions throws a flood of light upon the work. The pupil in doubt as to how to work, loses his feeling of vagueness, and knows what to undertake and in what manner to undertake it.

One objection that might be raised to this plan of Professor Fruit's is that of time; it certainly would consume a great deal of time. Objection can be made to any plan suggested. I think Professor Fruit's answer to this objection,—I think it would be mine,—would be that it will take a great deal of time, especially at first; but that the result will justify such a use of time and that if the plan is pursued, it will in the end result in a saving of time.